2024

AP® Latin

Sample Student Responses and Scoring Commentary

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Free-Response Question 3

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Important: Completely fill in the circle that corresponds to the question you are answering on this page. Question 1 ○ Question 2 ○ Question 3 ● Question 4 ○ Question 5 ○

Begin your response to each question at the top of a new page. Do not skip lines.

complimentary initial characterization, we can tell that Caesar respects these men, Pullo and Vorenus. As they were friends, they often gave each other their opinion on what to do in battle. They were prone to disagreements, however, and "perpetuas inter se ~~[illegible]~~ controversias habebant" (2 B) (they were often having disagreements with themselves. By framing it this way, we can tell that Pullo and Vorenus have the same level of authority, which is a stark difference from Vergil's passage, where there is a power imbalance. This allows them to not always follow what the other one wanted like as they have the ability to say no. In this situation, they are deciding whether or not to attack the enemies. Pullo is for attacking as he is "~~[illegible]~~ acerrime pugnandum" (4 B) (fiercest ~~[illegible]~~ to fight.) Here we can already tell by this description that Pullo will want to enter into battle, and Vorenus will not agree with that choice. Indeed, he chastizes Vorenus for his indecision, asking "Quid dubitas?" (why do you doubt?) (4 B). This is a hallmark of their friendship and a debate they often find themselves in. But this time, Pullo ~~[illegible]~~ does not wait for ~~Pullo~~ Vorenus to reply. Instead, he "procedit extra munitiones quaeque pars hostium confertissima." (6-7 B) (left with his soldiers to the part the enemies were in.) This gives Vorenus no choice, he must "subsequitur" (9 B) (follow) them. Pullo forces Vorenus to go along with what he wants by giving him no time to disagree ~~[illegible]~~ what Pullo wants is done. In this passage, Vorenus's lack of a response allows Pullo to carry on with his desired action.

In both passages, Juno and Pullo both attempt to convince their respective companions to go along with what they want. In Passage A Juno's attempts are successful, and in Passage B Pullo does not wait for the response of Vorenus before acting.

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Juno goes to Aeolus and asks him to raise the winds (tollere vento). This shows what Juno expects from him and how she wants him to do it. Juno explains how Aeneas is carrying the Penates, household gods to Italy (portans Penates ad Italiam). This is because Juno hates Aeneas and doesn't want him to reach Italy so she sends winds his way to blow him off course. Juno offers him a woman with the body of a Nymph (corpore Nymphae), this is to try to make Aeolus say yes to sending the winds. She also says that she she is the most beautiful woman and her name is Deiopea (pulcherrima Deiopea). This is showing her bribe and what she is trying to do. Aeolus responds to these things (Aeolus haec contra) and he agrees and eventually sends winds over to Aeneas.

Caesar says that "in that legion there are the strongest men" Pullo & Vorenus are enemies but once a battle starts, pullo eggs vorenus on to fight with him, Caesar explains that these men have perpetual controversies within themselves. As Latin evidence for the top two pieces of evidence for evidence the first, (Erant... vir.) and for the second (Hi... habebant) The second pieces of evidence implys that they have issues with eachother, when the battle starts and Vorenus hesitates to fight, Pullo asks why he

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Question 1	Question 2	Question 3	Question 4	Question 5
○	○	●	○	○

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hesitates. (Quid... vorene?) This is showing that Pullo asks of vorenus to fight. He says with these things (Haec... dixi sset) that he is referring to fighting in the battle. Vorenus responds by for the time being befriends Pullo in battle. (inimicus... vorenus) They befriend eachother in battle and save eachother countless times.

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Question 3

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

Responses were expected to demonstrate clear and coherent arguments about Latin texts and Roman culture, overall comprehension of Latin readings in the course syllabus, and analysis of the effects of language usage and stylistic features in Latin texts.

Sample: 3A
Score: 5

The response presents a strong analysis of Juno's request of Aeolus, Pullo's challenge to Vorenus, and how Aeolus and Pullo each respond. For instance, "Juno expects Aeolus to obey her commands, which he does gladly, just like in Passage B, when Pullo expects Vorenus to compete with him over who out of the two is the most courageous and Vorenus happily comes along to prove his bravery."

The response also includes Latin references from throughout both passages which are plentiful, accurate, and specific to the argument. Indeed, citations from every line of both texts are recalled in ways that consistently advance the argument. For instance, citing lines 5–6 in Passage A, "Juno makes her request very clear. She wants Aeolus to kill Aeneas and the Trojans so that the race she hates will be no more." In Passage B (lines 8–9): "The two men race into battle, matching each other's courage and bravery with every step, just as Pullo expected." Minor and infrequent inaccuracies do not detract from the overwhelming evidence presented to prove the thesis (e.g., "Nor indeed then does Vorenus hold himself in the wall, but with all fear having been let go follows closely.").

Additionally, the copious evidence is supported by consistent inferences and conclusions (e.g., "Pullo clearly challenges Vorenus to match his courage, asking him why he delays on the wall…") and contextualization of the evidence (e.g., "Juno is filled with rage seeing the Trojan race still alive…").

Sample: 3B
Score: 4

The response presents a wealth of citations, which are generally stronger and more accurately translated for Passage A (e.g., line 6: "scatter their bodies on the sea") but weaker for Passage B (e.g., line 4: "fiercest to fight"). The analysis and interpretation of those citations are sometimes accurate for Passage A (e.g., "She is not an enemy … grudges") but again weaker for Passage B (e.g., Passage B: "features two friends arguing about what to do"). The essay reflects an understanding of the general context of each scene's placement in and importance to its narrative, but specific details are often misrepresented (e.g., Passage A: "Juno's commands … orders"). Additionally, there is some attempt at inference, albeit it is weak for both passages (e.g., Passage B: "Pullo forces … to disagree").

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Question 3 (continued)

Sample: 3C
Score: 2

The response lacks a thesis and provides a general summary of the Latin, omitting significant portions of both. While there are some citations present, many are of little consequence and do not provide support for an argument (e.g., "*tollere vento*"). Several citations are misconstrued (e.g., "*corpore Nymphae*"). Key citations, such as "*incute … obrue … dissice*" and "*Ne Vorenus quidem … subsequitur*," are missing.

There is no mention of some critical elements of the passages whose inclusion would have earned the response a higher score (e.g., Juno's expectation that Aeolus destroy the Trojan ships and Vorenus' response to Pullo's challenge). Additionally, incorrect assumptions and interpretations are made (e.g., Deiopea is a woman in a nymph's body and Pullo and Vorenus are enemies who temporarily befriended each other instead of rivals for promotion within the army).

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